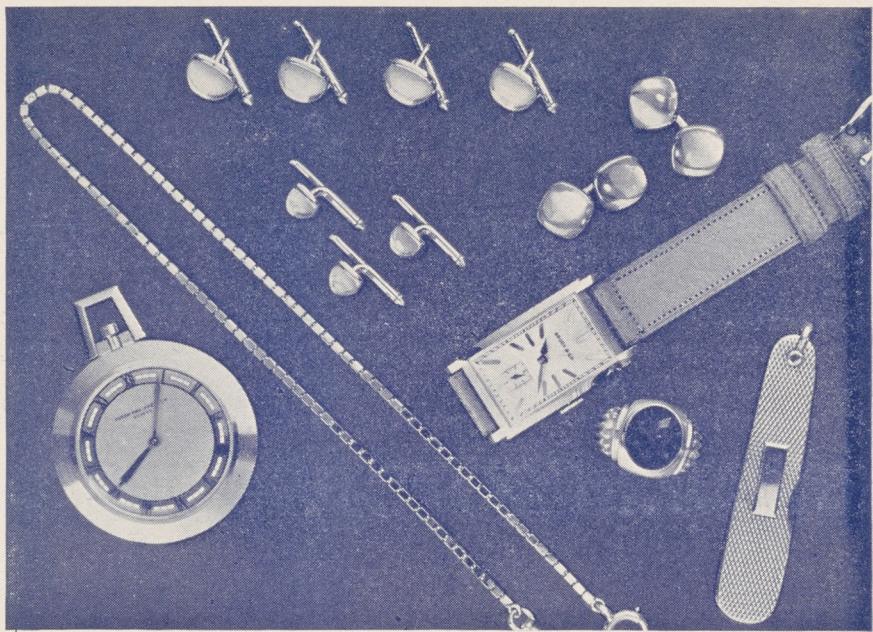


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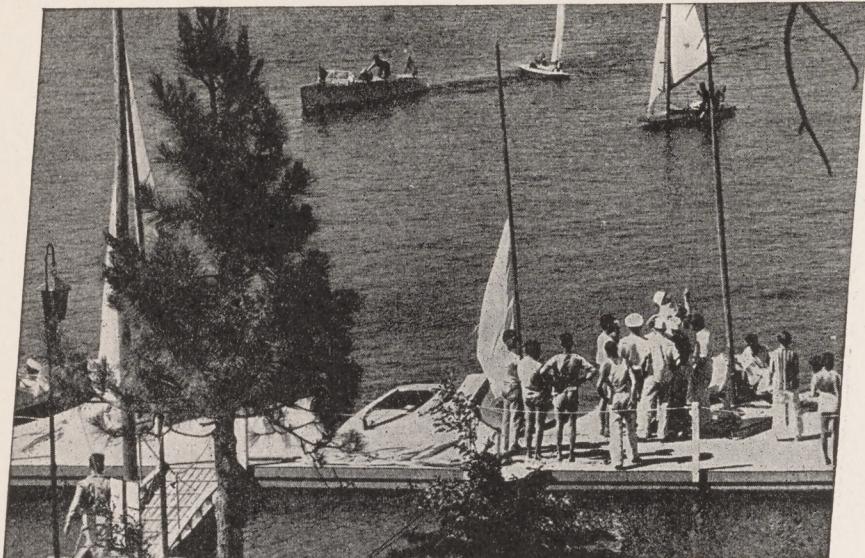
# CONDUCTOR



## OTTO KLEMPERER

In his second week of the current season. Responding to countless requests this distinguished maestro has consented to program the Cesar Franck D Minor and the Tschaikowsky "Pathetique" symphonies for his Tuesday concert. In his opening week he won universal praise of critics for the virility of his conducting and the full resonant tone extracted from the orchestra.

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## TUESDAY CONCERT

AUGUST 18—8:30 P. M.

Conductor

OTTO KLEMPERER

Program by Popular Request

Symphony in D Minor . . . . . FRANCK

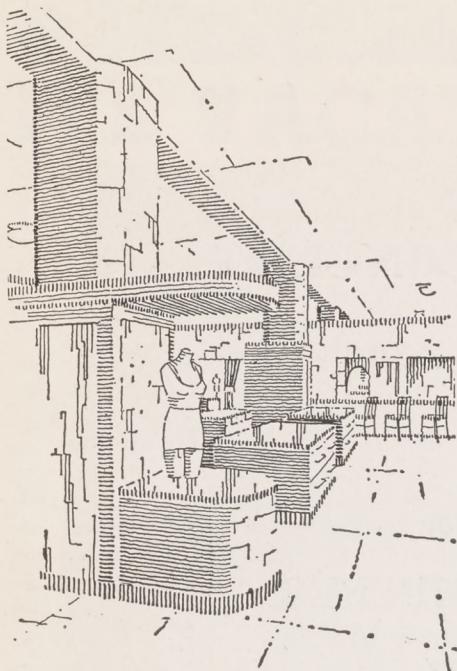
- I. Lento; allegro non troppo
- II. Allegretto
- III. Allegro non troppo

INTERMISSION FIFTEEN MINUTES

Symphony No. 6, in B Minor, "Pathetique" . TSCHAIKOWSKY

- I. Adagio; allegro non troppo
- II. Allegro con grazia
- III. Allegro molto vivace
- IV. Finale: adagio lamentoso

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## Some Further Aspects of Music

By MAURICE ZAM

The baby's cry is the first musical expression. It is a long step from this to the mystical choral utterances of the B Minor Mass. Music is the miraculous symbol of such a spiritual growth. During this vocal evolution, man perfected further means of tonal expression, instruments were developed.

The magic of making music by hand and lip emancipated tones from the limitations of the human voice. New vistas were opened. A new significance was given to melody, harmony, counterpoint and rhythm. The sonata (sonare — to play) in contrast to the cantata (cantare — to sing) became the vehicle of the composer.

Musical terminology at best is inadequate; the sonata is a form applied to one or two instruments, but played by an orchestra is called a symphony. The symphony or sonata is a supreme achievement of the heart and mind. Through it flows a language unfettered by fixed definitions. Hands and lips create new voices, the human voice is silent.

But the voice of Beethoven is heard. Thirty-two sonatas for piano are tonal biographies of ourselves as well as of Beethoven; the hand becomes the supreme music-maker. Great composers in the main have always been keyboard artists: Ramau, Couperin, Haydn, Mozart, Bach, Beethoven, Brahms and Chopin, to mention a few of the masters of the past.

The piano — the miniature orchestra — has produced a monumental literature. The prophetic polyphonic beauty of the Well-Tempered Clavichord, the moving dramas of the Beethoven sonatas,

(Continued on Page 43)

# COMMENTS...

## ON TUESDAY'S CONCERT

By DR. DAVID BRUNO USSHER

*Symphony in D Minor . . . . .* FRANCK  
(Born December 10, 1822, at Liege, Belgium; died Nov. 8, 1890, at Paris)

**I**T would be futile to more than guess at the meaning of this the most momentous symphony which has come out of France. Some refused to accept it as such. Perchance it is an Instrumental Kyrie, Credo and Sanctus mingled with a Gloria and interwoven always with prayers of supplication and pleas for help. Is it an orchestral "Paradise Lost and Gained"?

• • The organist of St. Clothilde could not have known of Francis Thompson and his "Hound of Heaven" and yet the unceasing tread and spiritual beckoning of the exalted pursuer ring through the first movement, until heavenly vision and grandiose surrender close the first movement. The tonal heavens of the allegretto are peopled with troops of Angels who sing and swarm in the paintings of Filippo Lippi and Fra Angelico. The "windows of Franck's soul do not always open upon eternity," neither in the first nor during the third movement, but that does not lessen the religiousness and mysticism of this musician who is a brother in spirit of Liszt, the "Abbe" and of Bruckner.

• • Franck's exaltation rises the higher, because

his music at times glows darkly. The "red mill of his heart" did not always turn out celestial food. The simplicity of some of Franck's themes is no less precious than the resplendent glory of his climatic avowals. The shifting chromatic devices are obvious enough and yet they are genuinely expressive, melodies reaching upward with greater width and loftiness. This symphony may recall the organ-loft where the composer spent a lifetime, however this Parsifalian spirit is not hinged to the theater. Here the drama is one of life and spirit. From torment to devotion, from devout choral procession to naively playful, ideally childlike abandon. Golden music shines out in the finale, which might be called "Life and Transfiguration."

• • Written very late in life, the D Minor Symphony seems like a final bequest of "this man without guile," as Debussy qualified the "Peter Seraphicus." Much self-asking, much warring of the faith is confessed, touching doubt admitted. Not an old man's confession, rather a glorious profession and proclamation of majestic convictions, uttered humbly and again unalterably with a blazing heart.

*Symphony No. 6 in B Minor, "Pathetique," Opus 74*

PETER ILYITCH TSCHAIKOWSKY  
(Born May 7, 1840, at Votinsk; died November 6, 1893, at Petrograd)

**I**F the six symphonies

Tschaikowsky published, this is the most "pathetique." They are all "pathetique," including even his first symphonic opus, the "Winter

Day Dreams" symphony, opus 13, written when he was twenty-six years old. It is characteristic of the man Tschaikowsky that already he should have chosen such a subject which he exemplified with unmis-



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## TUESDAY'S COMMENTS—Continued

takably significant sub-titles for the four movements: "Dreams on the High Road in Winter," "Dreary Land — Land of Mists," "Allegro Scherzando Giocoso" and lastly "Andante Lugubre." Only his second symphony in C Minor, based on Russian themes, and his third, named by him the "Polish" symphony in D Major, are lightened by sunnier moods prevailing. The third symphony is the only one in major key. Yet, Tschaikowsky was anything but lachrymose. In him serenity, dionysian abandon, utmost vigor and utter hopelessness dwelled together. Tschaikowsky has keen styled as the synthesis of pessimism, typically Russian pessimism in the music of his country. He has been compared to Byron. Tschaikowsky's pessimism, however, has a strength of feeling, an intensity of emotion, because it is Russian, such as Byron never knew. If such Dantesque despair did live in the English poet, then it was veiled by his classic, Greek aestheticism.

Tschaikowsky's melancholia has become a byword. He has been considered morbid. Perhaps he was morbid, in a sense. But it was this very melancholia, this "human-all-too-human" melancholia which at once is an outcome of his overwhelmingly ardent, felt and lived sentiments, be they bright or dark, as well as the very source of his dynamic emotionalism. In spite of many well-invented, yet nevertheless unproved, anecdotes, Tschaikowsky was not the weak pessimist living in a slough of hysterical foreboding. Convincing bibliographic proof is given that he was a severe self-disciplinarian as a man and as an artist. He himself realized his weakness, humanly and artistically.



Light is shed on Tschaikowsky's inner life by his brother, Modeste, who, commenting on the composer's last months and the "Pathetique," writes in "The Life and Letters of Peter Tschaikowsky":

"Tschaikowsky's life moved in spiral convolutions. At every turn his way seemed to lie through the same spiritual phases. The alternations of light and shade succeeded each other with a corresponding regularity. When speaking

of the depression which darkened his last years, I must emphasize the fact that he had gone through a similar condition of mind before every decisive change in his existence. The acute moral tension which preceded his retirement from the Ministry was followed by the calm and happy summer of 1862. To his glad and hopeful mood of 1877 succeeded the crisis which compelled him to go abroad for rest and change. So, too, this year 1893 opened with a period of serene content, for which the creation of his Sixth, or so-called 'Pathetique,' Symphony was mainly accountable. The composition seems to have been an act of self-exorcism, whereby he cast out all the dark spirit which had possessed him in the preceding years." Speaking of his brother's restlessness in mind and body, Modeste adds: "as though he had become the victim of some blind force which drove him thither and hither at will."

And the composer himself tells of the crucible in him, as the symphony takes realization:

"This program is wholly subjective and often during my wanderings, composing it in my mind, I have wept bitterly."

What is this subjective program of Tschaikowsky's Symphony Pathetique? He has hinted at it, but only in a general way. Nikolai Kaschkin, a close friend of the composer, teacher of musical theory and prominent critic, has lifted the veil in memoirs, found sealed at his death, and published several years ago by the Soviet department of education. According to them, Tschaikowsky never recovered physically from the terrible shock he suffered when entering a loveless marriage with Antonina Milioukowa. For sheer pity's sake he acceded to a union with the mentally and musically utterly inferior woman, who had declared her love for him and threatened to kill herself unless he fulfilled her wish. After less than three weeks, Tschaikowsky, a nervous wreck, left her, forever. That happened in July, 1877, and the unfortunate event ever overshadowed his existence.



Unquestionably the estrangement between Nadeshda von Meck and himself, too, had darkened his soul. The woman whom he had never met, but to whom in letters he had bared his innermost soul and more intimately than to anyone else, suddenly withdrew. It was not the cessation of a handsome annuity, caused by this break, which the master resented. (Mme. von Meck, widow of a rich engineer, and an ardent admirer of Tschaikowsky, in 1877 granted him a stipend so that he could live entirely for his creative muse without the worry of finance

## TUESDAY'S COMMENTS—Continued

or teaching.) It was the refusal of Nadesha von Meck to explain her sudden withdrawal, which tormented Tschaikowsky even in the last hours of his death-bed.

How much of this work, as in the fourth symphony, belongs to the woman who had been a companion of his soul, no one will know unless recently published letters by Mme. de Meck should provide a clue.

This then is his "Enigma" symphony, the much-discussed, too-much-wept-over, too easily belittled "sphynx" of symphonies. To anticipate, Tschaikowsky did not title it "Symphony Pathétique" until the morning after its premiere. He was dissatisfied with the original title, "A Program Symphony." His librettist and brother, Modeste Tschaikowsky, suggested "Tragic Symphony." This was at the breakfast table, the composer musing over the score which he had to dispatch to his publisher that day, and for which a title had to be found. His brother suggested "Symphony Pathétique."

Without looking up, Tschaikowsky took up the pencil with which he had made corrections, and replied: "Splendid, Modi, bravo, 'Pathetic'!" and

wrote the title on the front page.

Tschaikowsky evidently had realized that all his preceding symphonies were "program" symphonies. By the very nature of this work he had to mark it outstandingly. Letters to his relatives and friends leave no doubt in that regard.

"I am completely absorbed in the new project of the sixth symphony," writes the composer February 10, 1893, to his brother, Anatole.

Referring again to the present version of this opus, he says in a letter to Anatole, "This time it will be a symphony with a program, but a program of a kind which remains an enigma to all — let them guess it who can . . . The work will be entitled 'A Program Symphony' . . . this program is penetrated by subjective sentiment . . ."

Although two months, May and June, were spent abroad, yet the work was completed as early as August 24. It was to be practically his last work. The premiere, October 28, at Petrograd, did not bring the response it aroused later. Audience and press were languid. Six days later Tschaikowsky died, in his sixty-third

(Continued on Page 41)

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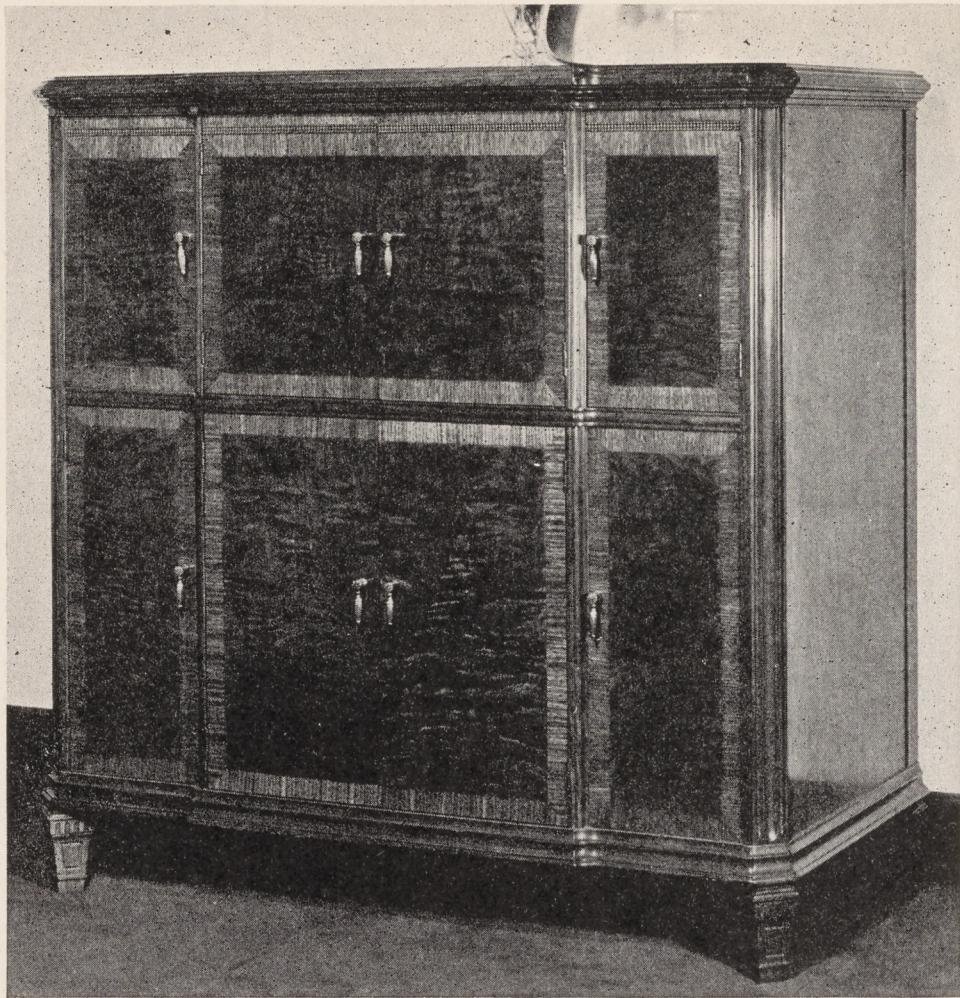
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# FRIDAY CONCERT

AUGUST 21—8:30 P. M.

Conductor

OTTO KLEMPERER

Soloist

HAROLD BAUER

Pianist

*Prelude and Love Death from "Tristan and Isolde"* . . WAGNER

*Concerto in A Minor, for Pianoforte and  
Orchestra, Op. 54* . . . . . SCHUMANN

- I. Allegro
- II. Adagio
- III. Allegro non troppo

INTERMISSION FIFTEEN MINUTES

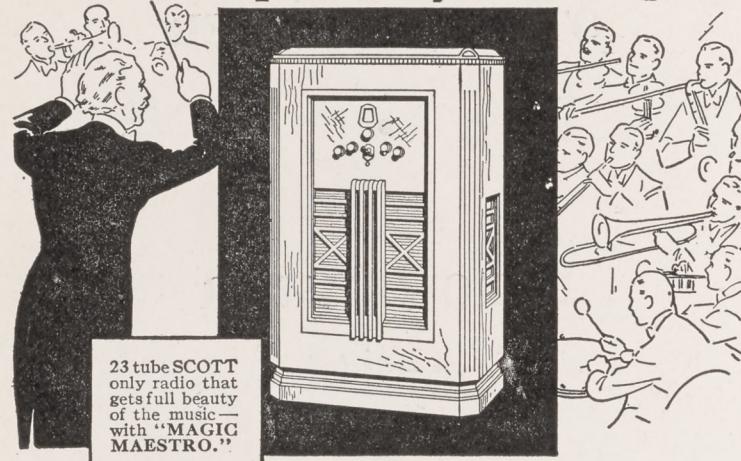
Tone Poem: "*The Swan of Tuonela*" . . . . . SIBELIUS  
*English Horn Solo: Vincent Schipiliti*

Tone Poem, "*Don Juan*" (After Nicolaus Lenau) Op. 20 STRAUSS

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# COMMENTS...

## ON FRIDAY'S CONCERT

By DR. BRUNO DAVID USSHER

*Prelude and Love Death from "Tristan and Isolde"*

RICHARD WAGNER

(Born May 22, 1813, at Leipsic; died February 13, 1883, at Venice)

**W**AGENER explains in a program the background and synopsis of the "primitive old love poem" which, far from having become extinct, is "constantly fashioning itself anew, and has been adopted by every European language of the Middle Ages. "Tristan, the faithful vassal, woos for his king her for whom he dares not avow his own love, Isolde. Isolde, powerless to do otherwise than obey the wooer, follows him as bride to his Lord." The Goddess of Love takes her revenge. She permits them to taste a love potion which proves tragic.

To understand (psychologically) the personal meaning of this music one should read the biography and also the letters of Wagner, especially those to Mathilde Wesendonck to

whom he had given his heart as frankly, daringly, not caring what happened, the legendary Tristan finally become her vassal, breaking all other bonds of fealty. But the letters to Liszt likewise reveal the intimate significance of this music: "Since I have never yet known in life the real bliss of love, I mean to set a memorial to the loveliest of all dreams in which from the first to the last this love shall be satisfied to the full. I have a plan in my head for a *Tristan and Isolde*, the simplest and yet the most full-blooded musical conception."

The hearer will recognize the music of the song "Traume." Always an insatiable straining for fulfillment and an almost somnambulistic surrender to a foreboding of doom. Truly "the" tragic overture, but tragedy substantiated by an absolute eternal union of the lovers.

*Concerto in A Minor, for Piano and Orchestra, Opus 54*

ROBERT SCHUMANN

(Born June 8, 1810, at Zwickau, Saxony; died July 29, 1856, at Endenich on the Rhine)

**M**Y concerto is a compromise between a symphony, a concerto and a huge sonata. I cannot write a concerto for the virtuosos. I must plan something else," the composer wrote in 1839 to his fiancee, Clara Wieck. This was his third attempt to write a piano concerto in prevailing style. During the summer of 1841 the first movement of the present work was composed at Leipsic. He then called it "Phantasy in A Minor" and meant to pub-

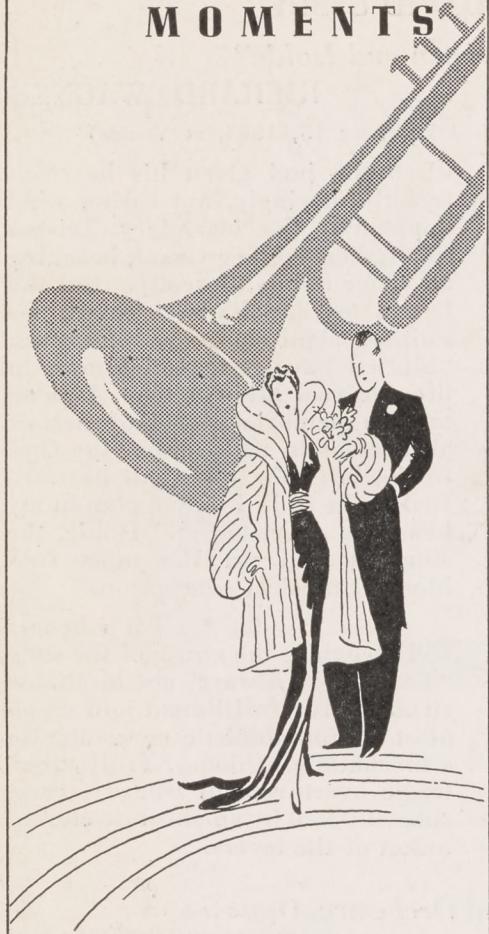
lish it as "Opus 48." However, publishers declined, and Schumann laid the work aside, adding the second and third movements four years later.

Notwithstanding the peculiar conditions under which the concerto came to pass it offers breadth of conception, spontaneous flow of musical thought and that romantic quality of atmosphere so typical of the composer.

Schumann's piano concerto is endowed with

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## MOMENTS



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## Southern California Music Company Ticket Facilities Helpful

Augmenting the ticket facilities of the Hollywood Bowl, the Southern California Music Company ticket offices have joined forces for the past three seasons to aid concertgoers throughout the Southwest to obtain tickets to Bowl events.

Edward H. Uhl, president of the Music Company, has thrown the extensive facilities of his company behind the activities of his ticket selling department. Fred H. Hayman and John R. Moss are in charge of the widespread disposal of tickets. In the past three seasons these men have catered to the public seeking tickets and ticket information for all of the cultural events of the Southland.

More than 400,000 patrons have purchased in excess of 1,000,000 tickets through the Southern California Music Company and its far-reaching branches serving all important communities from Santa Barbara to San Diego, since the service was established, according to Messrs. Hayman and Moss.

Most notable achievement of the ticket selling forces was the handling of thousands of requests for tickets for all Bowl events but especially the heavy demand for tickets to the Stokowski concert August 17.

Interest in Bowl concerts is noticeably on the increase, Hayman and Moss declare.

★ ★ ★

## Grand Operas in Bowl Win Praise of Authorities

Authorities on the production of grand opera have sent in unrestrained praise of the grand opera production activities of the Bowl this summer. "The Bartered Bride," according to many artists, directors and production experts was the equal of anything of the kind attempted in Europe.

## FRIDAY'S COMMENTS—Continued

that evergreen musical freshness, that never-aging buoyancy of the genius. There is a wonderful exuberance in the first movement, a soaring tendency which is of the Schumann happily united with the woman of his heart, Clara Wieck-Schumann. This quality also lives in the orchestral accompaniment which abounds in ingenious, lovely detail, as for instance that charming clarinet cantabile. Altogether the composer has set off the solo part against an orchestral background, as found in very few concertos. Truly, it is not merely a virtuoso concerto, hence its polyphonic network, spun so naturally. Then that lovely Andante grazioso, the second movement, fairy-like love

music. Again that charming orchestral treatment of the whole material, especially in the 'cello section, the heart-touch in this opus, so dreamy, and yet so powerful. Finally the rhythmic fervor of the closing Allegro vivace. Rhythm and interrhythm, a melodic interlacing of harmonies of exceptional richness, chord progressions that seem modern to this day, yet of an age-old, deeply human message.

• • Schumann scored the orchestration of the concerto for two flutes, two oboes, two clarinets, two bassoons, two horns, two trumpets, kettledrums and strings. A favorite work, the added detail will trace Schumann's pen.

*Legend from the "Kalevala": "The Swan of Tuonela,"*

*Opus 22, No. 3 . . . . . JEAN SIBELIUS*

(Born December 8, 1865, at Tavastehus, Finland; now living at Helsingfors)

### THE Swan of Tuonela"

all too brief for a symphonic work, but its 111 bars are tense with emotion and steeped in colors of which we do not possess the secret. Tuonela was the name of the Finnish Hades. Those wending their way to the final abode had to traverse nine seas and one river—the equivalent of the Hellenic Styx — whereon sang and floated the sacred swan . . . the long-necked, graceful swimmer,

Swimming in the black death-river,  
In the sacred stream and whirl-pool  
according to the "Kalevala," the  
Finnish national epos.

• • The majestic, but intensely sad swan-melody is heard as a solo for the English horn, accompanied at first by muted strings and the soft roll of drums. Now and then this melody is answered by a phrase given to the first violoncello or viola, which might be interpreted as the farewell sigh of some soul passing to Tuonela.

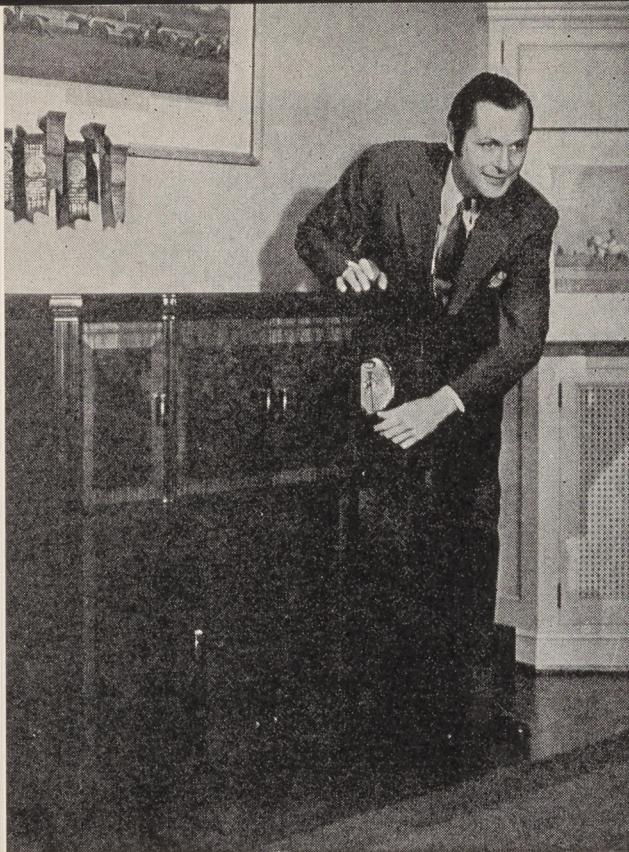
• • For many bars the brass is silent, until sud-

denly the first horn (muted) echoes a few notes of the swan-melody with the most poignant effect. Gradually the music works up to a great climax, indicated con gran suono, followed by a treble pianissimo, the strings playing with the back of the bow.

• • To this accompaniment, which suggests the faint flapping of pinions, the swan's final phrases are sung. The strings return to the natural bowing and the work ends in one of the characteristic, sighing phrases for violoncello, states Rosa Newmarch, renowned Anglo-Russian musicologist, in the first English biographic sketch of the Finnish composer, published in 1906 by Breitkopf and Haertel.

• • Titled "Lemminkainen," the work contains four parts: 1. "Lemminkainen and the Maidens"; 2. "His Sojourn in Tuonela"; 3. "The Swan of Tuonela"; and, 4. "Lemminkainen Turns Homeward." This cycle draws programmatically on the "Kale-

(Continued on Page 49)



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# CONDUCTOR



## GAETANO MEROLA

As director general of the San Francisco Civic Opera he has gained wide recognition for his contribution to music in the West. He has conducted in Hollywood Bowl frequently in the past. In the early twenties he conducted and assisted in the production of Charles Wakefield Cadman's opera "Shanewis." He is one of the nation's foremost impresarios of opera.

## Natale Carossio Stage Director For Pagliacci

Engaged as stage director for "Pagliacci" is Natale Carossio, an outstanding artist in his field. The grand opera by Leoncavallo will be given next Thursday night, with Pietro Cimini, conductor, and Andres de Segurola, director of production.

Mr. Carossio has been stage director for the opera "Shanewis" by Charles Wakefield Cadman, produced in the Bowl in 1926, "I Pagliacci" in an open-air performance at the Stanford University Stadium in Palo Alto in 1922, and directed the operatic sequence for Warner Brothers' motion picture, "Anthony Adverse."

Much favorable comment has been given by critics here and abroad for the operatic sequence of "Lakme" in "I Dream Too Much," R. K. O. picture starring Lily Pons.



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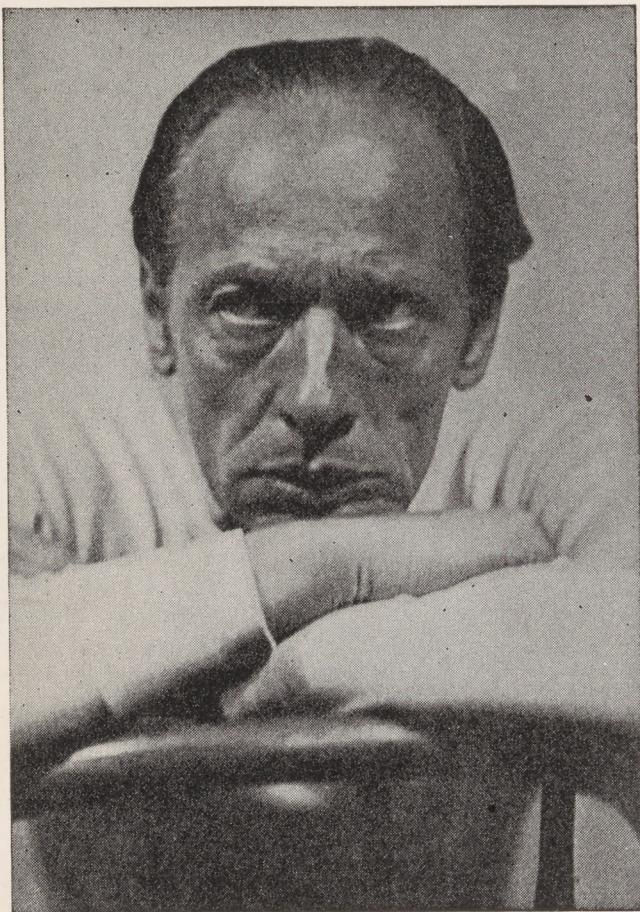
# Director of Production



## ARMANDO AGNINI

General praise has been given to Mr. Agnini for the excellence of the stage production of "The Bartered Bride" under his direction. He was for 17 years stage director of the Metropolitan Opera. For a number of years he has held a similar position with the San Francisco Civic Opera Association.

# CHOREOGRAPHER



## ADOLPH BOLM

Too well known to Hollywood Bowl audiences to need an introduction, Mr. Bolm's ballet productions have been outstanding. His incidental dances to "Carmen" were conceived and arranged by him expressly for this production in the Bowl.

SATURDAY, AUGUST 22—8:15 P.M.

That the Performance May Terminate at a Reasonable Hour, It  
Was Deemed Necessary to Make Some Minor Cuts in the Opera.

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Grand Opera in Costume

Philharmonic Orchestra of Los Angeles

The Los Angeles Grand Opera Chorus Company

### CAST OF CHARACTERS:

CARMEN.....	COE GLADE	3035
DON JOSE.....	DMITRI ONOFREI	3036
Escamillo.....	PERRY ASKAM-	
Micaela.....	EMILY HARDY-	
Zuniga.....	EUGENE PEARSON-	
Frasquita.....	BONNIE ZOBELEIN-	
Mercedes.....	LUCILE LORELLE	3037
El Dancairo.....	ROY RUSSELL	3038
El Romendado.....	ALLEN LINDQUIST	

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TIME AND PLACE: About 1820; Seville, Spain. ACT I—A Public Square. ACT II—  
Interior of Tavern in Suburbs. ACT III—A Rocky Pass in the Mountains at Night.  
ACT IV—Square at Entrance to Bull Ring.

### Incidental Dances arranged by ADOLPH BOLM

*Dancers in the Ballet*

#### Cabaret Scene:

Peggy Bates	Lucille Mayes
Elvadi	Eccleston Moran
Corinne Hooper	Laura Post
Clare Lauche	Virginia Raisbeck

#### Fourth Act

Elvadi	Dmitri Romanoff
Arnold Tamon	James Starbuck

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Lauche, Moran, Post, Raisbeck, Rogers, Roof, Syndon, Van Patten, West, Young.

GAETANO, MEROLA, Conductor

ARMANDO AGNINI, Director of Production

DR. HUGO STRELITZER, Assistant Conductor and Chorusmaster

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Albert Cranston  
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Lou Silvers  
Daniel Estrada

Max Tigre  
N. Price  
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Lina Zukin  
Lois Reed  
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Margaret Stoddard

Dora Billings  
Elizabeth Kleine  
Martha Mellekow  
Edith Strickland

Louise Carney  
Margaret Sigond  
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Alexander Julian

# COMMENTS...

## ON SATURDAY'S CONCERT

By ROSS HASTINGS

### "CARMEN"

Grand Opera in Four Acts

*Words by H. MEILHAC and L. HALEVY*

*Based on the Novel by PROSPER MERIMEE*

*Music by GEORGES BIZET (1838-75)*

THE failure of "Carmen" after its first performance at the Opera Comique on March 3, 1875, and the consequent death of its broken-hearted composer three months later are musical scandals which should tug at the heart if not the conscience of mankind. Of course such things had happened before (Schubert 1828) and will probably go on happening, but that scarcely detracts from the terrible injustice.

• • Liking (or disliking) "Carmen" may be a matter of personal taste, but to deny that this colorful opus is flawless from every angle verges on utter dishonesty. From the first festive sparks in A major to the final tragic smash on F-sharp the score dazzles the first-time listener and remains heroically unashamed under the shrewdest analysis.

• • ACT I — *A public square in Seville.* Micaela, a country lass, has pushed her way through the noonday crowd to deliver a message to her childhood sweetheart, dapper Don Jose, corporal of the guard. Informed he has not yet come on duty, she flees demurely just as he enters with a squad of soldiers and a great deal of flourish. A bell rings, and the girls from the adjacent cigaret fac-

tory pour onto the scene. Carmen, the boldest, amuses herself and friends by tossing a rose at Jose who, as they all leave, smiles blushingly. Michaela reenters bringing a note, a purse, and a kiss from his mother. Pleased by all three, he bids her farewell. Screams come from the factory, from all the girls, where one has been mortally wounded by Carmen's knife. The assailant is arrested and placed under the care of Don Jose, who succumbs to her bewitchings, allowing her to escape.

• • ACT II—*The tavern of Lillas Pastia.* As soldiers and smugglers mingle in "off-duty" merriment, Carmen awaits Jose who has just been let out of prison. Among the guests is Escamillo, the toreador. He breezes in, brags a little, then breezes out, followed by the throng. Carmen's thieving henchmen persuade her to enlist the aid of the devoted corporal in their latest "enterprise." Jose arrives just in time to be called back by a bugle. She scoffs at his discipline, prodding him into a fight with a superior officer which necessitates his desertion from the army.

• • ACT III — *A mountain pass.* By this time Carmen and Jose are becoming tired of each other — a situation that is not eased much by the arrival of Escamillo. He innocently confesses to the jealous ex-soldier that he



*To Maestro Samoiloff:*

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(Signed) **DMITRI ONOFREI.**

**DMITRI ONOFREI**  
Leading Tenor Chicago, Philadelphia, San Carlo Opera Co.

**OLGA DANE—Contralto**, student of Samoiloff for 3½ years, is engaged by the Chicago Civic Opera Company for the season of 1936, and is engaged by the Chicago Musical College to teach.

**BLANCHE PHILLIPS—Mezzo-Contralto**, won first place over all of the 307 women's voices, in the contest of the Festival of Allied Arts for May, 1936.

**JOHN PANE-GASSER—Leading Tenor** of the Chicago Opera Company, who studied and sang for many years in Italy, writes: "Caro Maestro—Permit me to tell you that in the 30 lessons I have taken from you, I have learned more about singing than in all my life."

The following artists have studied under Mr. Samoiloff: Julia Claussen, Bianca Saroya, Dmitri Onofrei, Nelson Eddy, George Houston, Clair Dux, Olga Dane and many others.

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## SATURDAY'S COMMENTS—Continued

seeks a captivating girl named Carmen. Their fight is stopped just in time by the other contrabandists, and he whistles his way down the mountain. Carmen would like to follow, but declines as Jose taps the handle of his dagger. At this point the band discovers Micaela hiding in a cave. She has come to tell her erstwhile sweetheart that his mother is dying. He leaves with her, daring Carmen to be unfaithful.

### • • ACT IV —

*The entrance to the arena.* It is the day of Escamillo's big bull-fight. He enters proudly with Carmen on his arm, gallantly takes his leave, and enters the arena, followed by the populace. The courageous gypsy remains outside to face Jose who enters, haggard and supplicating. She views him with contempt. Half-crazed by her indifference and the thought of all she has caused him to lose, the unfortunate Jose stabs

her through the heart. The audience is still roaring as the triumphant Escamillo comes out only to find a murderer muttering deliriously over the lifeless form of Carmen.

• • The story has no villain save for the fate which pitted such conflicting temperaments against each other. Besides having matched the marvels of the libretto, Bizet has furnished music capable of standing alone as a masterpiece of Spanish color. As an opera, "Carmen" will probably never lose its appeal, because it is based on dramatic situations which are happening somewhere every day. The world is full of Carmens, Micaelas, Escamillos, and especially Don Joses.

• • The song of the toreador is not the best music in the opera, but a more stirring bit was never written. It is but an example of the composer's genius for portraying characters through music, a feat exercised upon the entire cast with amazing beauty and realism.

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# Rambling Along Pepper Tree Lane

By john orlando northcutt

Crowds anywhere are interesting but in Hollywood Bowl they are more so. It is pretty generally admitted that Bowl crowds are the best in the world: best mannered, most patient, indulgent and tolerant.

Lily Pons is the tiniest full-grown soloist ever to appear in Hollywood Bowl but she drew the largest attendance in the history of the Bowl: 26,410. The seats were filled by eight o'clock and from then on all other available space was occupied, including branches of trees, the promenades, sidewalks, hillsides and terraces. There was a minimum of confusion and very little disturbance.

The day before the Pons concert a woman telephoned from Reno to say she expected to attend the event in the Bowl but could not leave there until Friday noon on account of her divorce would not be granted until then and she would fly here in time for the concert.

For the first time during the progress of a program the shell was moved. While the American Legion Memorial services were being conducted the shell was moved away to reveal a huge star on the upper border of the opposite hill.

Otto Klemperer had an interesting time of it when he toured Europe this summer conducting in six important cities. In Strassbourg (where he conducted often during the World War) he played a Beethoven cycle including all of the nine symphonies of the master. At the conclusion of the series he and Arthur Schnabel entertained

the company (orchestra and chorus) with performances of Schubert piano compositions for four hands. It made a distinct hit.

*Little Colonel.* Don't let Alexander Roman's stature fool you. This member of the first violin section was a real fighting man in the World War. He received eight decorations for bravery and saw service on various fronts. He was mobilized the first day of the war . . . served in the Austrian army, was sent to the front and there received the Cross of St. George . . . returned to Moscow for training as Lieutenant in the Alexander II Academy, was sent via the North Sea route to France in the expeditionary forces. Later he was sent to the Orient and stationed at Salonica. After the revolution he returned to France with the Russian Legion and continued as a fighting man until the end of the war. Musically he was formerly concertmaster of the Imperial Russian orchestra and at times during the war was a bandmaster.



ALEXANDER ROMAN

## Another Romance in Ranks of Grand Opera Group

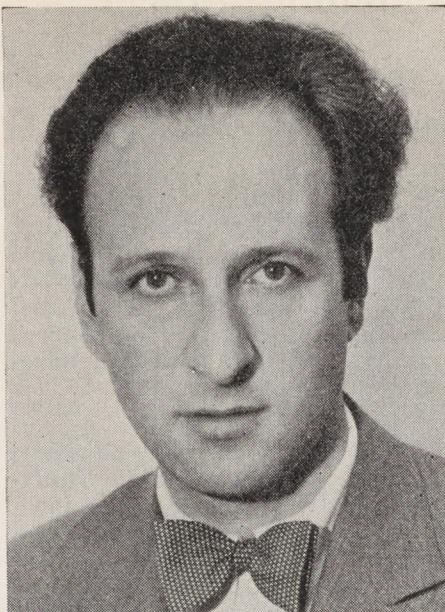
There are many romances connected with the productions in Hollywood Bowl. Charlotte Boerner, star soprano of the "Bartered Bride," given August 6, and "Pagliacci," scheduled for next week, was a bride of one month when she appeared on the Bowl stage.

Another romance is the one of Dr. Hugo Strelitzer, assistant conductor and chorusmaster for "Carmen" being given this Saturday.

Frances Cheney Strelitzer, native Californian and graduate of the University of California, met her husband in Germany during a visit there. It was "love at first sight." He returned here with his bride and has been engaged to teach at the Los Angeles Junior College.

Dr. Strelitzer earned the degree of doctor of philosophy at Munster. For seven years he was professor of music at the State Academy of Music in Berlin. He was assistant conductor in Cologne and Berlin.

Shortly after he arrived here he was engaged to train the chorus for



DR. HUGO STRELITZER

the remaining two grand operas for Hollywood Bowl. He has a fine reputation as a coach and choral director.

★ ★ ★

Make reservations now for "Pagliacci" grand opera to be given complete in costume next Thursday night, August 27, Pietro Cimini, conductor; Andres de Segurola, director of production and Natole Carossio, stage director.



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Tuesday, August 18

OTTO KLEMPERER, Conductor

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Symphony in D Minor ..... FRANCK

Symphony No. 6 in B Minor,

The "Pathetique" ..... TSCHAIKOWSKY

Friday, August 21

OTTO KLEMPERER, Conductor

Soloist, HAROLD BAUER, Pianist

Prelude and Love Death from  
"Tristan and Isolde" ..... WAGNER

Concerto in A Minor for piano  
and orchestra ..... SCHUMANN

Mr. Bauer

Tone Poem: "The Swan of Tuonela" ..... SIBELIUS  
(English Horn Solo by Vincent Schipilitti)

Tone Poem: "Don Juan" ..... STRAUSS

Saturday, August 22

"CARMEN"

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Armando Agnini, Director of Production

Dr. Hugo Streitzer, Chorusmaster

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The facilities of the store were thrown open to the Southern California Symphony Association for a series of lectures delivered by Mrs. Gertrude Ross, well known composer-teacher-lecturer, whose Monday afternoon (2 o'clock) lectures have attracted large and interested audiences. The final lecture of the series will be given next Monday.

Miss Virginia Fry of the Robinson staff has been especially helpful in the conduct and advertising of these programs. Mrs. Ross, in addition to the Robinson "preludes," lectures each Wednesday at 3 in the Grand Hotel, Santa Monica, through the cooperation of the Santa Monica Auxiliary of the Philharmonic Orchestra Women's Committee.

★ ★ ★

## PURIFICATION

By Genoveva Saavedra Hidalgo

The moon,  
A voluptuous copper Magdalen,  
Rose boldly;  
But as the fluid melody  
Of the Symphony  
Reached her weary ear,  
She gathered about her  
Mysterious gossamers  
And emerged redeemed —  
Serene and silver.

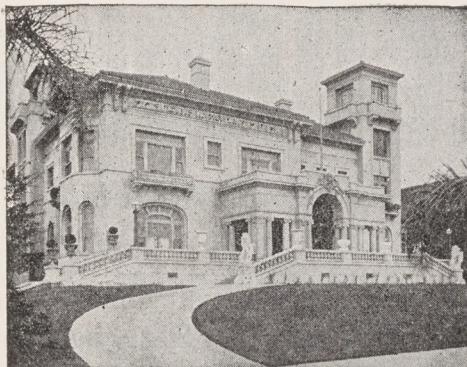
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## TUESDAY'S COMMENTS—Continued

year, a victim of cholera. An epidemic was raging and he had drunk a glass of unboiled water with fatal consequence. But for his sudden end, perhaps the program riddle might never have occurred. As the composer wrote: ". . . let them guess it who can."

Very beautiful is the symphonic "swan song" of Tschaikowsky. It is fascinatingly erratic in its tremendous lamentations, outbursts of energy and ferocity, its vehement contrasts. A "document humain" it is, individually and nationally!

Is it a battle against fate? Or a "Song of Fate?" The answer is missing as that sobbing lamentoso of the finale has died away. One can only find a simile in "Dream Within a Dream." The lines by

Edgar Allan Poe, America's passionate and sorrow torn poet, reflect some of this symphony which expresses all that is poignant in man, happy and sad:

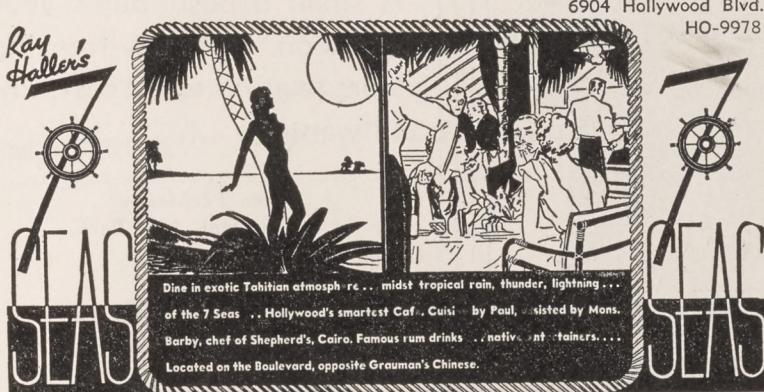
I stand amid the roar  
Of a surf-tormented shore,  
And I hold within my hand  
Grains of the golden sand:  
How few! Yet how they creep  
Through my fingers to the deep,  
While I weep, while I weep!

O God! Can I not grasp  
Them with a tighter clasp?  
O God! Can I not save  
One from the pitiless wave?  
Is all that we see or seem  
But a dream within a dream?

### Average Ballet Night Attendance Good This Year

Bowlgoers visited the amphitheatre in large numbers for the ballet productions this season. For the

four ballets this season the average attendance was more than 12,000 a night. This exceeded by several hundred last year's average and by more than 1,000 the average for 1934. Highest total attendance for ballets was for the Lee and Deane ballet.



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Symphony No. 6 "Pathétique" . . . Tschaikowsky  
Koussevitsky & Boston Symphony

"The Swan of Tuonela" . . . . . Sibelius  
Stokowski & Philadelphia Orchestra

"Tristan and Isolde" . . . . . Wagner  
Stokowski & Philadelphia Orchestra

"Carmen" . . . . . Bizet  
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## Some Further Aspects of Music

(Continued from Page 8)

and the harmonic dreams and virtuosity of Chopin, reveal the tremendous significance of piano literature.

Beethoven's urge for a greater tonal palette from the ten voices of the hand to the hundred voiced orchestra inspired the immortal nine symphonies. The human voice was silent in the first eight, then, with a burst of new-found inspiration, the ninth symphony unites hands, lips and the voice in a sublime, joyous triumph.

## Pons Concert Breaks All Attendance Records

All Hollywood Bowl records for a regular concert were lowered by a tiny person—Lily Pons. Exactly 26,410 tickets were received for her concert and many hundreds were "gate-crashers." The fifth week of the 1936 season totaled more than 46,000, exceeding the four-concert total the first week last year, and more than doubling that of the fifth week a year ago. Average attendance first five weeks: 15,727. Average for the season thus far: 9,684.

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# Grand Opera Singers Are Guests of Honor At Seventh Breakfast in Pepper Tree Lane

Beverly Hills Day was celebrated in Pepper Tree Lane for the seventh weekly Breakfast. Among the many honor guests were the artists of the week in Hollywood Bowl and in addition, Marion Talley, formerly of the Metropolitan Grand Opera Company, now prominent in motion pictures and as a National Broadcasting Company artist, and Mary McCormic, opera artist who has sung in Hollywood Bowl in a past season.

Mrs. Gola Madden Wright Craig was introduced by Mrs. Leiland Atherton Irish and presided over the affairs of the morning. As usual a very large attendance was recorded for the early morning festivities. The attractive decorations were placed by the Beverly Hills Garden Club.

The list of honor guests in addition to Misses McCormic and Talley were the following: Coe Glade, Emily Hardy, Bonnie Zobelein, Lucile Lorelle, Perry Askam, Dmitri Onofrei, Eugene Pearson, Roy Russell and Allen Lindquist, of the cast of the grand opera, "Carmen," to be given Saturday night, Gaetano Merola, conductor; Armando Agnini, director of production; Dr. Hugo Strelitzer, assistant conductor

and chorusmaster, and Mrs. Strelitzer; Adolph Bolm and Mrs. Bolm and Harold Bauer, soloist Friday night.

The final breakfast will be next Tuesday night when the Southern California Symphony Association and the Ebell Club will have charge with Mrs. Irish and Mrs. George Cook as joint-chairmen.

★ ★ ★

## Dance Artist Also Adept at Handling The Saber

Ralph Faulkner, a principal dancer in Adolph Bolm's ballet company which supplies the incidental dances for the production of "Carmen," is an Olympic Saber Champion.

In 1928 during the IXth Olympiad Mr. Faulkner annexed the saber championship and was runner-up in dueling with the sword. He was a member of the American Olympic team both in 1928 and 1932 and holds the highest saber record in the United States over a period of ten years.

During the production of "The Bartered Bride," August 6, in the Bowl, Mr. Faulkner took the part of one of the acrobats in the circus scene of the opera.

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## Boris Morros and Paramount Given Praise for Special Concert Benefiting Philharmonic Future

Southern California Symphony Association through its board of trustees and its executive committee, has officially thanked Boris Morros, general musical director of Paramount, for sponsorship of the Paramount Night of Stars given August 17 in Hollywood Bowl.

At the same time the association thanked Adolph Zukor, chairman of the Board of Paramount, for placing the facilities of the great studio at the disposal of Mr. Morros for the history making concert, and to the many noted artists who contributed their valuable services to make the event a success.

Leopold Stokowski spent several days rehearsing the orchestra for the portion of the concert which he conducted. This marked the celebrated Philadelphia conductor's

first conducting visit to the Bowl.

Other artists who received the unstinted praise and thanks of the association and the public alike are: Gladys Swarthout, mezzo-soprano of the Metropolitan Grand Opera Company, Paramount Pictures, recital stage and radio; Frank Forest, tenor; Frank Chapman, baritone; Victor Young, conductor-composer; Irvin Talbot, conductor, and the renowned dancers, Veloz and Yolanda, all of whom helped to make the concert an unforgettable event in Bowl history.

Not the least important in the preparations for the concert were the preparations of the Bell Telephone Laboratories under the leadership of Dr. Harvey Fletcher and the Electrical Research Products, Inc., who installed the extensive equipment used for sound production.

(Continued on Page 59)

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"Egmont" Overture.....BEETHOVEN  
Symphony No. 1 in C Minor.....BRAHMS  
"Gavotte," from D Major Suite.....BACH  
Dance of the Apprentices from  
"The Mastersinger".....WAGNER  
"Sorcerer's Apprentice".....DUKAS  
"Alborado del Gracioso".....RAVEL

★  
THURSDAY, AUGUST 27

"I PAGLIACCI"  
Grand Opera in Costume  
PIETRO CIMINI,  
Musical Director and Conductor  
ANDRES DE SEGUROLA,  
Director of Production  
Natale Carossio, Stage Director  
Aldo Franchetti, Chorusmaster

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TANDY MacKENZIE  
EMERY DARCY  
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Prelude of Acts 1 and 3 "Lohengrin"  
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Grail Scene from "Parsifal"  
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Titurnel .....Douglas Beattie  
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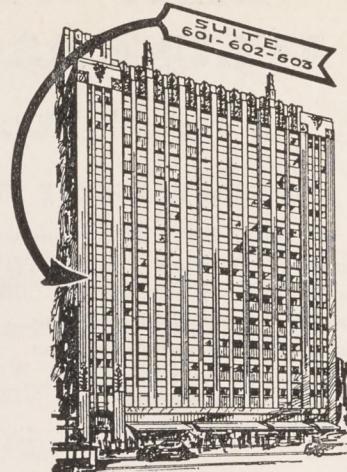
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## FRIDAY'S COMMENTS—Continued

vala." A note on the score of "The Swan of Tuonela" speaks for the significance of the music. Sibelius has epitomized thus the program on the fly-leaf of the score:

• • • "Tuonela, the Kingdom of Death, the Hades of Finnish mythology, is surrounded by a broad river of black water and rapid current, in which the Swan of Tuonela glides in majestic fashion, and sings."

• • • The work was published in 1901 and is highly characteristic of the composer.

• • • Regarding the general nature of Finnish music and that of Sibelius in particular, Rosa Newmarch writes:

• • • "Sibelius' strong individuality made itself felt at the outset of his career. It was, of course, a source of perplexity to the academic minded. Were the eccentricity and uncouthness of some of his earlier compositions the outcome of ignorance, or of a deliberate effort to be original at any price? It was, as usual, the public,

not the specialists, who found the just verdict.

• • • "From the beginning, Sibelius' melody has been stamped with a character of its own. This is due in a measure to the fact that it derives from the folk-music and the 'runo' — the rhythm in which the traditional poetry of the Finns is sung.

• • • "The epic and lyric runes," says Comparetti, "are sung to a musical phrase which is the same for every line; only the key is varied every second line, or, in the epic runes at every repetition of the line by the second voice. The phrase is sweet, simple without emphasis, with as many notes as there are syllables."

• • • "Sibelius' melody, at its maturity, is by no means of the short-winded and broken kind, but rather a sustained and continued cantilena, which lends itself to every variety of emotion curve and finds its ideal expression through the medium of a Cor Anglais or English Horn.

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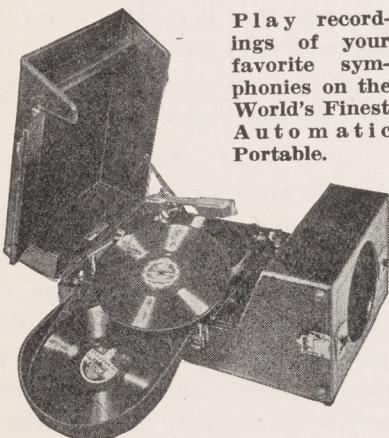
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Otto Klemperer, musical director of the Philharmonic Orchestra, will close the 1936 Bowl season with an all-Wagner concert featuring the grail scene from the impressive opera, "Parsifal."



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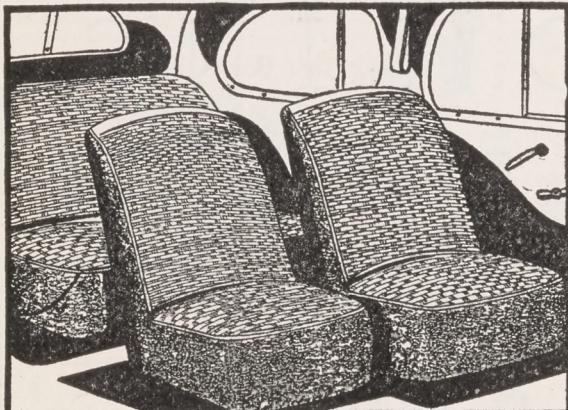


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"This new development is variously known as 'Stereophonic or 'Binaural.' It means simply, that instead of the sound coming out of one loud speaker system and picked up by one system of microphones, two complete projection systems or more are used to give the illusion of breadth to the reproduction.

"This type of amplification was used for the "Bartered Bride" and Stokowski's concert. It was noticeable that the sound came from the banks of loud speakers at the approximate location of the artist singing or the musician playing.

"It is now proposed that this idea be applied to motion pictures. It would then be possible to considerably improve theater projection by adding breadth to the sound. As an example, if one person talked to another on the screen, the sound would come from the approximate location on the screen

from which they appeared, instead of both voices coming out of 'one hole' so to speak.

"This, of course, would tremendously increase the cost of studio recording and theater projection. Where one recording system is now used, two would be necessary in this new development and two complete theater sound systems would have to be used. However, the increase in efficiency would compensate for the expenditure."

Mr. Stevens has charge of the sound for the regular concerts and Bowl Breakfasts. The equipment for the Stokowski concert, representing an investment of approximately fifty thousand dollars, is the property of the Bell Telephone Laboratories and was installed by the Electrical Research Products, Inc.

★ ★ ★

## Village Blacksmith May Have to Answer

The anvil used back of the stage for general repairs which "Dad" Reed and Frank Cooper, his assistant, are called upon to look after in a day's work, has disappeared. If there is a village blacksmith around, he is asked to return the heavy article and no questions will be asked.

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## Tandy MacKenzie in Much Demand to Portray "Pagliacci" Role

So closely identified with the role of Canio in "Pagliacci" has Tandy MacKenzie become that his services are demanded constantly to portray the role. Two years ago he sang opposite Grace Moore in a production at Shrine Auditorium whose cast included also Richard Bonelli.

Two years ago he sang the part in the concert version of the opera given in Hollywood Bowl and the same year sang the Don Jose of "Carmen." He received an ovation in Philharmonic Auditorium last spring for his performance of Canio in the Leoncavallo opera.

He was the principal in the opera sequences of the motion picture "San Francisco" starring Jeanette MacDonald. An American, Mr. MacKenzie has contributed much to the standards of operatic singing.

The grand opera "Pagliacci" will be produced complete in costume next Thursday night, August 27.

★ ★ ★

## Many Celebrities Attend Bowl Concerts

Concerts this season have attracted more world celebrities than in past seasons. One evening the following noted artists were among those in the audience:

Lawrence Tibbett, renowned baritone; Lily Pons, Queena Mario, Gladys Swarthout and Nino Martini, of the Metropolitan Grand Opera; Pasquale Amato, famed baritone of the days of Caruso; Galli Curci, Marion Talley, Eugene Goossens, conductor of the third and fourth weeks: Edward Arnold, Charles Chaplin, Jeanette MacDonald, Joan Crawford, Franchot Tone, Jean Hersholt, Edna May Oliver, May Robson.

## FRIDAY'S COMMENTS—Continued

*Symphonic Poem, "Don Juan" (After Nicolaus Lenau),  
Opus 20 . . . . . RICHARD STRAUSS*  
(Born June 11, 1864, at Munich, now living at Vienna)

**F**ROM the opening French horn passage, proud as Lucifer, ungodly beautiful and strong, plunging an alluring eye of possessive knowledge to the heart of the desired, "Don Juan" stands revealed, a dazzling-tragic figure.

• • With this early, yet mature tone-poem, Richard Strauss likewise stood revealed, already a past-master of grand climaxes. But climaxes and counterposes remain no mere effect or outward decorative scheme. "Don Juan" the composition shows beyond a doubt, and beyond the in-

tervening passage of time, that the German tone-poet is a symphonic super-symbolist, as well as a psychological realist without superior.

• • Three things are difficult to believe regarding this work: that it was written by a young man of 23; that this happened already in the winter of 1887-88; and that Strauss should have hesitated to publish a "program."

• • Strauss' "Don Juan" resembles a figure of Roman renaissance effulgence. He conjures the hero in Rafael Sabatini's life of "Caesar Borgia." That



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## FRIDAY'S COMMENTS—Continued

duke had sought, tasted, and been disillusioned to the full by the time he was only 33. Did he, like the fabled Spaniard, seek death from surfeit?

• • Borgia's "Don Juan" as Sabatini describes him in the biography published by Brentano, outrides his man, leading the attack. His glittering armor seemed to draw and radiate life as he sped ahead, so that all of a sudden he must have appeared a thing of fire — meteoric, as had been his whole life's trajectory, which was now swiftly dipping to its nadir.

• • "A flying, dazzling figure of flame, away beyond that rear guard which he left scattered in disorder by his furious passage—still his mad career

continued and he bore down upon the main body of the escort.

• • "From the walls of the city of Viana his resplendent armor still rends him asunder, until, like a sun to its setting, he passes beyond the rim of that ravine, and is lost to the watcher's view—death awaited him amid the shadows of that hollow place.

• • "Unhorsed—a sword could find an opening in his garb to combine with a gap in his armor and so drive home—still he swung his sword, swaying upon his loosening knees—it was growing dark. His hands began to fail him. He reeled like a drunkard, sapped of strength, and then the end came quickly. He crashed down in all the glory of his rich armor."

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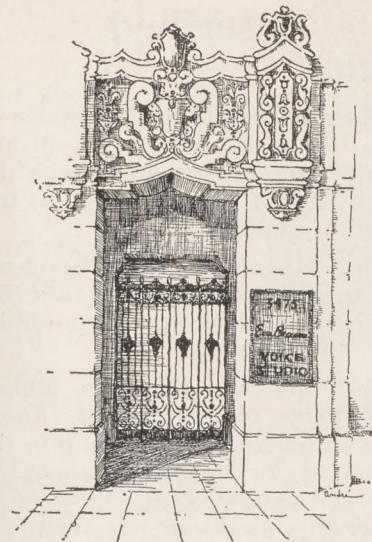
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Signed to the document of thanks were the names of Allan C. Balch, honorary chairman; Gurney E. Newlin, acting president; Mrs. Leiland Atherton Irish, executive vice-president and manager of Southern California Symphony Association and members of the executive committee.

# Orchestra Instruments Described

By ROSS HASTINGS

## Percussions—Continued

The percussion section is divided rather vaguely into two classes, those with definite pitch (including the tympani previously discussed) and those without. Of course the function of both is to punctuate the sounds of the more definitely musical instruments.

The *bass drum* is usually called upon to boom. Puccini used it back stage in the first act of "Tosca" to represent the firing of cannon. The trill is also effective.

*Cymbals*, instruments of clangor, are metal plates usually played in pairs and struck together. The effect is tremendous, as in the prelude to the first act of "Lohengrin." Another use is to hang one up and strike it with a drumstick.

The *snares drum*, so called because of several snares which rattle against the drum-head, is still useful in military and crescendo passages in spite of its unshakeable association with tight-wire acts of vaudeville.

The *triangle*, made famous in the E-flat piano concerto of Liszt, is a bent bar of steel which, when struck with metal, emits a tiny tinkle of uncertain pitch.

The *glockenspiel* (also known as bells) is a set of small polished bars of steel giving an effect similar to that of the triangle, but has definite pitches.

The *xylophone* has also been thoroughly exposed in vaudeville and is used when the composer intends to be noisy.

The *tam-tam* (Chinese gong), *tambourine*, *castanets* and *chimes* have all been incorporated into the orchestra for special effects, but they are probably too well-known for profitable discussion here.

In all fairness to a section of players often taken lightly, it must be said that drums are now as important to the complete musical idea as they were to the emotional expressions of people who lived thousands of years ago.



## TRANSLATION

By NEIL AMES

It seems, to them  
Who sit in the terraced heights  
Of the sloping Bowl,  
That orchestral notes  
Are translated into color,  
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## Bowl Approaches Its Five Hundredth Concert

Sometime next year Hollywood Bowl friends—and they are legion, will be able to participate in a momentous celebration. In the year 1937 the five hundredth concert of Symphonies Under the Stars will be performed. Next week the 485th concert of Starlit Symphonies will be played August 28 when Otto

Klemperer raises his baton to signalize the close of the fifteenth season.

★ ★ ★

Pepper Tree Lane was plunged into complete darkness one night last week. The lights in the Bowl remained lighted. After a slight inconvenience of patrons of the Tea Garden, the lights were restored to normal. Something went wrong with a "circuit breaker" back stage.

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## U.C.L.A. Choir Will Sing Choral Parts Of 'Parsifal'

The choral parts of the grail scene from "Parsifal," to be performed Friday night, August 28, under the distinguished direction of Otto Klemperer, will be sung by the University of California at Los Angeles a Cappella Choir, augmented for this special occasion. The choral ensemble is under the direction of Squire Coop.

Two hundred artists will be used for the production of this inspiring and spiritually elevating music: 100 choral members and 100 in the orchestra.

For individual singers Mr. Klemperer has chosen Emery Darcy, Douglas Beattie and Clemence Gifford. The "Parsifal" music will be given in the second half of an all-Wagner concert which includes also the stirring overture to "Tannhauser," the preludes to Acts 1 and 3 and the prelude to the "Mastersinger."

With the memory of Mr. Klemperer's all-Beethoven concert still lingering with the thousands who heard that outstanding musical treat, many will look forward eagerly to the final event of the season under Mr. Klemperer's inspiring direction.



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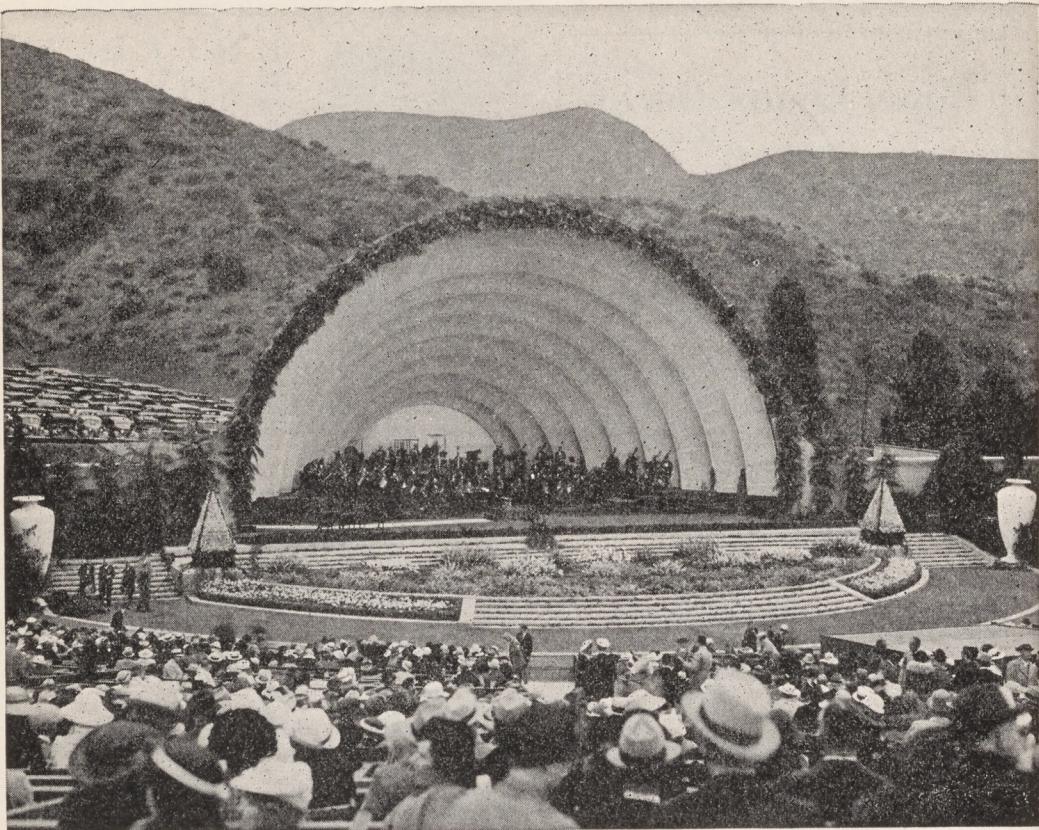
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